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(1708-1787)

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PAINTING IN THE UNITED STATES AND THE SANTA BARBARA MUSEUM OF ART

BY
N. S. TRIVAS

PAINTING To-day and Yesterday in the United States" is the theme of an exhibition compiled for the opening of the new Santa Barbara Museum of Art by its director, Donald J. Bear. Situated on one of the most beautiful spots of California's unrivalled coastline, the quiet town of Santa Barbara is surrounded by vast estates with mansions filled with art treasures from early Chinese bronzes to Maillol and from Quattrocento paintings to Dali. The generosity of Santa Barbara collectors made the creation of the new museum possible, and galleries, collectors, and art dealers throughout the country contributed to the success of the inaugural exhibition.

The history of painting in the United States is the latest chapter of the general history of art. Here the scholar has the rare opportunity of studying the origin and development of art on a new continent. The art of painting was obviously imported to the States from the old world. The influence of native American art is almost negligible. During the colonial period and the following decades, when travel between the old and the new world was mainly in the western direction, and few Americans visited Europe, painting in the States developed along two different lines. The professional artists executed portraits similar to those produced by contemporary British painters. At the same time a number of anonymous farmhands, craftsmen, or clerks were painting in their spare time to make a little more money or to satisfy an obscure urge. Their works, mostly portraits, are akin to the production of those amateurs whom the French call "Sunday painters." Known as the American primitives, these pictures are found all over the country. They usually reveal an abundance of good will tempered by a deficiency of artistic skill, and exude the naive charm of children's drawings (Fig. I).

Among the works of early professional painters the first place belongs to John Singleton Copley. His splendid portrait of "The Hon. John Erving" (Fig. II), lent by Mrs. John Langdon Erving, of Santa Barbara, has the dry charm of some portraits done in Calvinist Geneva. Much more free in the handling and richer in the facture is Copley's study for his "Self Portrait" (Fig. III), lent by Mrs. Gardiner Greene Hammond, of Santa Barbara. Gilbert Stuart, famous for his likenesses of George Washington, is represented here by two interesting canvases of Lieutenant Samuel Doggett and Mrs. Doggett, lent by Mrs. Charles S. Dennison, of Santa Barbara.

All these portraits, as well as those by Henry Inman or Thomas Sully are on the level of good paintings by their European contemporaries. They do not reflect the great political and economic changes that took place in the new world. This fact should not surprise us if we remember that even in France, a country saturated with art for many centuries, the political and economic

revolution of 1789 did not produce any adequate artistic movement. In America, with almost no artistic tradition, the artists had nothing to revolt against.

The country was immense, but the world of the professional artist was small, and usually identical with the confines of the main cities. Life in the country was depicted in a rather naive way. The "Indian Legend" (Fig. V), by Joseph Wright, an XVIIIth century painter with English and French training, is loaded with a romanticism which became dear to Longfellow and Fenimore Cooper, but had no bearing on the grim realities of early American life. The same may be said about many other paintings, such as George Catlin's "Buffalo" scenes, executed almost a hundred years after Wright.

A tendency of preaching and admonishing can be observed throughout the history of American art. An early and rather curious example is "The Peaceable Kingdom" (Fig. VI), by Edward Hicks (1780-1849). Hicks was a coach maker and house painter. An ardent Quaker, he travelled through many States, preaching and painting allegories which illustrated his theses. "The Peaceable Kingdom," of which there are several versions, is based on Isaiah, Chapter XI: "The wolf shall also dwell with the lion and the lamb."

Biblical motives soon were replaced by political and social themes, but the tendency of preaching, criticizing, and admonishing remains inherent to a group of American artists until the present day. Such works as George Caleb Bingham's "County Election," George Bellow's "Cliff Dwellers," or Grant Wood's "Daughters of the American Revolution" (not in the present exhibition), belong to the same species of paintings with a strong political or social tendency.

During the last decades of the XIXth century the wave of American prosperity carried the newly-made millionaires to Europe, and started American art collecting on a big scale. Contrary to the general belief, early American collectors were more interested in contemporary painting than in the old masters. Works by artists of the Barbizon school, the Munich and Dusseldorf schools flooded American homes and galleries. As a result of this vogue, American painters began producing landscapes and genre pictures *à la* Corot, Courbet, Millet, and Achenbach.

Looking at the "Girl and Calf," by George Fuller (Babcock Galleries, New York), one cannot help thinking of Millet. A landscape by John H. Twachtman (Milch Galleries, New York), reminds one of Corot. William Glackens shows strong leanings toward Renoir. It would be easy to quote many similar examples. However, despite this strong European influence a number of American painters found their own style, and developed a truly American art.

One of the most important of this group was Winslow Homer. Both of his landscapes exhibited in Santa

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Fig. I. YOUNG BLAKE (oil) ANONYMOUS
Lent by The Downtown Gallery, New York



Fig. II. THE HON. JOHN ERVING (oil)
By JOHN SINGLETON COPLEY, 1737-1815
Lent by Mrs. John Langdon Erving, Santa Barbara



Fig. III. SELF PORTRAIT (oil)
By JOHN SINGLETON COPLEY, 1737-1815
Lent by Mrs. Gardiner Greene Hammond, Santa Barbara



Fig. IV. LA TOILETTE (oil)
By MARY CASSATT, 1845-1926
Lent by The Chicago Art Institute

PAINTING IN THE UNITED STATES



Fig. V. INDIAN LEGEND (oil) By JOSEPH WRIGHT, 1706-1793
Lent by Datzell Hatfield Galleries, Los Angeles



Fig. VI. THE PEACEABLE KINGDOM (oil)
By EDWARD HICKS, 1780-1849
Lent by The Downtown Gallery, New York



Fig. VII. TWO FIGURES BY THE SEA (oil) By WINSLOW HOMER, 1836-1910
Lent by The Denver Art Museum



Fig. VIII. BIGLEN BROTHERS READY TO START (oil)
By THOMAS EAKINS, 1844-1916
Lent by The Whitney Museum of American Art, New York

Barbara, "Coast of Maine" (Art Institute, Chicago), and "Two Figures by the Sea" (Fig. VII) (Denver Art Museum), show an interesting composition and a thoroughly individual facture. Another interesting painter of the same generation is Thomas Eakins. Although rather dry and monotonous as a colourist, Eakins had a highly developed sense for the characterization of his models. The picturing of action, one of the cherished problems of Impressionism, attracted Eakins's interest, and in his "Biglen Brothers Ready to Start" (Fig. VIII) (Whitney Museum, New York), he solved this problem in a remarkable way. Though the facture of this painting is rather dull, in composition and movement it rivals Degas's racetrack pictures and ballet scenes. Eakins's works, however, are by no means imitations of the Impressionist school. They merely derive, as far as composition is concerned, from the same source—photography.

Another American contemporary of the French Impressionists is Theodore Robinson (1852-1896). Studying in Paris with Carolus-Duran and Gerome, he became interested in the experiments of Monet, and joined his group. Robinson's "Union Square—Winter" (Macbeth Galleries, New York), is one of the earliest Impressionist paintings done in America. In composition, treatment of light and colour, it can be favourably compared with any good French painting of the period.

In this writer's opinion, neither Mary Cassatt, Jules Pascin, nor George Grosz should be unreservedly included in the American school. The latter is a naturalized American whose art is deeply rooted in the German "Sturm und Drang" of the nineteen-twenties. Pascin, also a naturalized American, belongs to the Paris school rather than to the American school. The same is true of Mary Cassatt, who was born in America, but achieved her artistic maturity in France and is, artistically speaking, as French as any of her Impressionist contemporaries. However, the works of these three artists, particularly the two charming paintings by Mary Cassatt (Fig. IV), add considerably to the success of the exhibition, and in a public show artistic quality counts more than the family tree.

Of the two American painters who had won an international reputation toward the end of the last century, James McNeill Whistler is represented by a "Nocturne in Blue and Silver—The Lagoon, Venice" (lent by the Hon. Robert Wood Bliss, Santa Barbara), and John Singer Sargent, by two water-colours and two paintings. The water-colours are Italian views in Sargent's conventional manner. In comparison with them, one of the paintings, a sketch, surprises by its fresh and original approach. It represents the artist painting in a park while his wife is sitting on the lawn reading a book. This lively study (Milch Galleries, New York), has an intimate appeal rather unusual for Sargent, and is far more convincing than some of his large and superficially brilliant canvases.

The upper floor of the exhibition is devoted to contemporary American painting. To analyse here the different trends of modern American art would lead too far, but it may be said that some of the tendencies that inspired American artists during the preceding centuries are still extant. Instead of Indians, we now see romantic cowboys shooting in the streets of a western town; we find paintings with a social tendency, and, of course, landscapes and portraits which serve purely artistic purposes.

Since the early days American painters considered European training a criterion of achievement. For the last two generations Paris had become the artistic Mecca and the teachings of the "Ecole de Paris" were followed with more faith than critical sense. Walking through the galleries devoted to contemporary American painting, one cannot help tracing these works back to their sources: Cézanne, Picasso, Derain, Vlaminck or Chirico, to name but a few.

Here again, however, a few strong and independent artists have emerged from the stratum of contemporary French mannerism. The names of Maurice Prendergast, Alexander Brook, George Biddle, and Raphael Soyer are but a few of those who stand out among modern American painters. The present circumstances which make it impossible for young American artists to go to Paris may be the beginning of a new era in American art. As far as technical skill is concerned, American painters have learned the fundamentals that Europe could teach them. If they apply their skill to the solution of their own artistic problems, which are not necessarily the problems of Montparnasse, painting to-morrow in the United States may open a new chapter in art history.

The following letter, after much travel, has at length reached this office from Greece, and we believe it will be read with interest. It is printed exactly as received.

Piraeus, the 17th March 1941.

SIRS,

I take the courage to write you because only with the courage and not with the fine phrases I believe to give me your consent, to send you sometimes correspondence from Greece artistic or bellicose with simple words and without earnest ghost.

Perhaps you will be misunderstand my prior missive that I am a poor clerk and in the same time an artist, but I give you the reason, in Greece is impossible for an artist to gain his life only from his art except some famous painter as Parthenis and sculptor as Tombros and some other. But for the auteurs there is not any interest from the public and this kind of art is in his birth.

I wrote you also in Greece and explained in myself now, how you will be difficult for you to translate it, and if you undertook even I question, because I thought that there are many persons in England knowing Sascritique but not half of this number knowing New Greek, so in my little force of knowledge of English languages, I take the load to make a letter in English and I hope to give me your excuse, for my errors. I send you with, a picture of our lady kiss-sweetly, she is Byzantium art and she send to our soldiers in Albania, and help them as all people believe and as I believe to help me for you, to give me your assent.

You will say perhaps that it is impossible for me with so much little knowledge of English to write correspondence, but I beg you to make an endeavour to catch the meaning only and then you can trim it with spirits ornaments you can adorn it with all the beauty and constandy forme of your loveliness languages. If you not like there is not need to bring me out of your reply send a little no or a large Yes.

Perhaps to-morrow I shall be a soldier, and at that time your reply bring me only o good smile from old England.

MINAS PETRITHIS.

A letter from another source reads:

"Everybody over here realizes that the R.A.F. is fighting our battle as well. There is an old saying, 'Tout le monde a sa patrie et la France,' which, I believe, could be paraphrased: 'Every democratic country has its air force and the R.A.F.' There is a tremendous hate for the Germans and the native Nazi which lays as a fog over the country. People cheer the R.A.F. every time they see them. Everybody listens to the B.B.C. news, and waits for the night when the counter-invasion will bring the British and Allied troops to the Continent. They call it 'the night of the long knives,' and we all hope that it will come soon."

JOHN THOMAS SETON

BY K. E. MAISON



Fig. 1. FAMILY GROUP

In the possession of the Earl of Moray, K.T.

By J. T. SETON

THE history of portrait painting in Scotland in pre-Raeburn times, which in recent years has frequently been treated in this journal, is not a promising field for research: no great surprises can be expected and still fewer thanks. However, it is a field where the zealous student can plough through practically virgin soil; except for Sir James Caw's exhaustive study on Allan Ramsay and for Bulloch's phantastic monograph on Jamesone (1885) there is no literature on this subject. Names such as Medina, Delacour, Aikman, William Millar, Mosman, Skirving or Seton will not convey any associations to most readers. And still, these minor portrait painters played their part in the history of British art and some of them were, at their time, regarded as great artists. Medina, for example, who to-day is rightly regarded as a weak imitator of Kneller, was knighted by the Lord Commissioner.

Though the name of John Thomas Seton is not unknown, I may be justified in speaking of this artist as an unknown one. The only picture by his hand exhibited under his name was not pleasing enough to attract much attention in the Scottish Exhibition at Burlington House. Most of his pictures will remain hidden in Scottish country seats, ranged among the family portraits, regardless of their artistic merits, and it was there that their neatness and, in some cases, a certain inherent charm attracted my attention.

Practically nothing is known of the artist's life. He was the son of Christopher Seton, a gem engraver, and studied in London under Hayman. Between the years

1761 and 1777 he exhibited occasionally at the Royal Academy, but had probably settled in Scotland before the latter date and was still living there in the year 1806.

A family group with the Hon. Charles Hope Vere and the Ladies Graham and Erskine, now at Alloa House in the possession of the Earl of Mar and Kellie, K.T., is probably the earliest known picture by him. It is the only one which shows Hayman's influence, if any, while another portrait group, in the Edinburgh National Gallery* seems not only influenced by Zoffany's style, but had actually been attributed to that artist until some years ago, when Seton's signature was discovered on the back of the canvas. Lord Moray's family group reproduced here (Fig. 1), however, reveals more clearly than others that it was really David Allan, his Scottish colleague, who set the example for Seton's comparatively small group portraits. Allan's occasionally very charming family groups seem to have been in vogue at that time and can still be found in many a Scottish mansion. To distinguish both is not always easy; Seton's work, however, shows a few invariable particularities: his sitter's eyes are always wide open and painted very minutely, but their gaze is nearly always oblique. Whenever possible, a dog—mostly a brown or black spaniel—is introduced into the picture. Seton's figures are somewhat wooden and inactive, while in Allan's pictures children, for example, are almost invariably shown at play.

Seton's single portraits are considerably better than

* Mentioned and reproduced in AFOLLO, January, 1939, p.5.



Fig. II. LADY CATHERINE CHARTERIS
By J. T. SETON
In the possession of the Earl of Wemyss and March



Fig. III. LORD ADAM GORDON
By J. T. SETON
In the possession of the Earl of Wemyss and March



Fig. IV. JOHN SINCLAIR
By J. T. SETON
In the possession of Messrs. Leger, London



Fig. V. HELEN FERGUSSON
By J. T. SETON
In the possession of Sir Mark Dalrymple, Bt.

(Continued on page 79)

GOUYN'S CHELSEA CHINA

A DEFINITE IDENTIFICATION OF HIS LATER PRODUCTIONS

BY F. SEVERNE MACKENNA

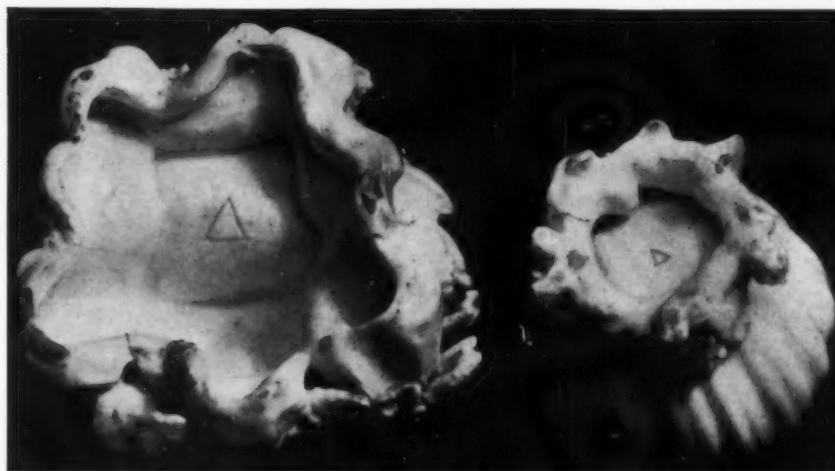


Fig. 1 (a). Base of white Crayfish SALT, showing large underglaze incised triangle mark, circa 1744

Fig. 1 (b). Base of white Shell SALT, showing small underglaze incised triangle mark, circa 1744

Both are of GOUYN's earliest manufacture
In the Author's collection

EVEN the most cautious and conservative collector quite frequently finds himself unable correctly and without hesitation to place specimens of English porcelain which come his way. To most of us such doubtful pieces are worth half-a-dozen which wear their family tree emblazoned across their surface, for the hours of pleasant surmise and research these puzzles can give, and the complete satisfaction when their attribution is at last settled. In the past there have been many changes of thought on the subject of English ceramics; a patient investigator publishes the result of his diligent researches and the conclusions they have led him to, and at once there is an anxious reviewing of cabinets amongst those who are not so bound by hoary tradition that they refuse to entertain the possibility of being in error. Not so many years since, we began to find our well-stocked shelves of Longton Hall rapidly shrinking while the sparsely populated Liverpool cabinets began to overflow with fresh recruits. Scarcely was this adjustment effected than our Chelsea cabinets began to lose some of their most admired figures and vases, as it became apparent that these were in reality the product of the Duesbury Derby factory. Still more recently there has been a sudden realization that the pre-Duesbury productions of Derby seem to be scarcer than probability warrants, so a critical examination reveals amongst various cabinets of Bow, Chelsea, and Longton Hall the presence of specimens which almost certainly ought to be renamed Derby. And so the process of arriving at the truth goes on.

It is only within the last few years that attention has been called in Mr. Frank Hurlbutt's invaluable and

commonsense book on Chelsea china to the fact that Charles Gouyn did not, as was formerly passively accepted, cease making china when his partner, Nicholas Sprimont, about 1748, commenced manufacturing on his own. It is clearly shown by this investigator that Gouyn continued to produce porcelain for another twelve years or more. During this period even the most modest factory must put out a considerable amount of ware, but until recently this body of pieces has been almost completely ignored by collectors, who have been content to regard the Chelsea sequence as Triangle and Crown and Trident . . . Raised Anchor . . . Red or Blue Anchor . . . Gold Anchor. Only now is it being dimly realized that this is not the whole total of the matter, and that the raised and red anchor periods were paralleled by the continued productions of the original Gouyn factory. It has long been the custom to attribute the majority of the specimens which we now correctly call Gouyn Chelsea to the Longton Hall factory; and later, as our knowledge of that production became more certain, these troublesome pieces were hailed as Derby, and accordingly transferred, again with misgivings. Amongst these wandering pieces we find the heavily potted two-handled vases, often with a more or less satisfactory ground colour of yellow or deep blue (the "typical Longton blue" of the older collectors) with reserves well painted in figures, birds or flowers; the square and octagonal tea and coffee services; teapots of comfortable "melon" outline; tall, square vases, and so forth, all of them highly interesting and successful in their way, except perhaps in their gilding, which is often, when present, of poor quality in comparison with that on

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Fig. II (top). Pair of octagonal COFFEE CUPS of Gouyn's manufacture, circa 1748-56. Height 2.4 ins., diameter 2.5 ins. No mark

Fig. III (bottom). Pair of square COFFEE CUPS of Gouyn's later manufacture, probably about 1756. The specimen on the right bears an underglaze incised triangle mark on the base. Height 2.3 ins., diameter 2.3 ins.

In the Author's collection



Fig. IV (left). Base of the right hand cup in Fig. III, showing the underglaze incised triangle mark
Fig. V (right). Base of cup in Fig. VI, showing incised mark

In the Author's collection

the contemporary Sprimont productions marked with the anchor. No mark, with the exception of the date 1756 on a teapot, appears to have been recorded on any of these doubtful pieces up to the time of writing this paper, the purpose of which is to report the discovery of two such specimens bearing incised marks under the glaze, and it is the writer's hope thereby to advance the certain knowledge of the later Gouyn productions on to firmer ground.

It may be well, in leading up to the main point, rapidly to review the known and universally recognized Gouyn pieces, many of which bear the incised or, rarely, coloured triangle mark, accompanied in a few instances by a date or also the word Chelsea. Amongst these marked and similar unmarked specimens are the numerous goat and bee jugs of the earliest pattern, the crayfish salts, the white shell salts, various other articles of domestic ware, and some few figures. The only other mark so far recorded for this period is the excessively rare trident and crown, in blue under-glaze, of which only some four examples are known to survive. The incised triangle, which is the only mark with which the present paper is concerned, exists in various sizes, not always depending upon the dimensions of the article bearing it. There is, for instance, the more common large triangle which is shown in Fig. I (a). This is the mark found under the glaze on the base of a white crayfish salt of the 1744-45 make, one of a pair in the writer's collection. Fig. I (b) shows the base of a well-known white shell salt, also of this date, now in the same collection, the under-glaze triangle in this case being quite minute in comparison with the previous mark. In these, as in all similarly marked specimens of this period, the triangle is equilateral in shape, or at most there is a variation only just sufficient to include an isosceles shape, never a scalene, for that was the form of triangle used sparingly by Sprimont on a few of his productions after the separation from Gouyn.

Turning now to specimens of that fairly numerous class which, as indicated above, has so greatly puzzled collectors, Fig. II shows a pair of coffee cups in the writer's collection. The shape is octagonal, rising from a circular foot-rim; the potting is good, but slightly on the heavy side; the paste is very translucent, showing a rather pale greenish parchment colour with numerous minute particles of greater translucency, recalling the enormously larger patches known popularly as moons, and found in much of the recognized Sprimont Chelsea and Longton Hall, and due in all these cases to the presence, intentional or otherwise, of imperfectly ground portions of frit; the glaze is evenly applied, and is nowhere so thick as to lead one to consider it anything but practically colourless; a magnifying-glass reveals the presence in the thickest portion of the glaze, on the base, of minute bubbles; there is some slight retraction round the foot-rim, which in both specimens has been ground level. The handles are distinctive, being moulded in a pointed shape with terminal knobs. The decoration, consisting of figures of a Chinese lady and boy, furniture, fighting cocks, etc., is carried out with considerable skill and delicacy in yellow, green, red, and mauve, with very slight touches of gilding; there is an inner border of chain pattern in red and gold. The whole production gives an impression of marked softness of glaze and paste, combined at the same time with a stoutness of form not by any means approaching clumsiness, and recalling

clearly the undisputed earliest Chelsea ware. These specimens are placed in period between 1748 and 1756, probably nearer the former date than the latter.

Recently, another pair of these cups came into the writer's possession, and are shown in Fig. III. Although of slightly different shape and appearance, there is no doubt of their common origin. In this pair, of which an exactly similar specimen is in Mr. Hurlbutt's collection, together with several other articles painted by the same artist, the shape is square with recessed corners. The handles are from the same mould as those in Fig. II. The potting is slightly less successful, and the surface, by oblique illumination, shows considerable unevenness. The paste has what is described by one authority as a whitewashed appearance, due most probably to the pieces having been given a coating of oxide of tin before glazing. The glaze is water-clear, and has been applied all over the pieces, including the foot-rims, which, in one specimen, have three tiny "spur marks"; the surface of the base is particularly uneven. The trans-illumination test shows again a considerable though less degree of transparency, with a slightly greener tone and fewer frit points. The decoration consists in each case of a bird, treated in semi-natural manner, perched on a leafy branch which is supported on a grassy patch of ground; a small bird, rather less naturally treated, flies about in one corner. The remaining two sides are occupied by a large butterfly and smaller insects, while in one specimen in each of the pairs a fire-crack is concealed with the favourite Chelsea device of a leaf and an insect; the edges are outlined in brown. The painting is of a peculiar appearance, difficult to convey in words, but very striking and unmistakable when seen, recalling more than anything else the coloured transfers used by children. There are specimens of this painter's work in several collections. The writer places these cups at about 1754, and although differing in many details, both pairs are unquestionably of common origin.

But the most interesting part, and the reason for this article, lies in the fact that one of the pair of square cups carries the underglaze incised triangle mark of the admitted Gouyn shape, thus clearly and incontrovertibly proving the Chelsea origin, not only of itself, but also of the other various members of its class. The mark in question is somewhat indistinct, owing to the fact that the oxide of tin has filled up the incisions to a large extent, making them less conspicuous than would otherwise have been the case. Viewed with the light in the right direction, however, it is, as shown in Fig. IV, quite definite.

A pair of these distinctive square cups with the pointed handles is in Mr. Hurlbutt's collection, the decoration being in bouquets and sprays of natural flowers painted in a curious and unmistakable manner and palette: the paste, glaze, etc., completely coincide with that found in the marked cup shown in Fig. III, and the pieces are certainly of the same manufacture. These floral decorated cups link up with several specimens in the same collection, amongst them being a two-handled cup and saucer, the latter with elaborate pierced "trembleuse" gallery, and a fluted teacup, coffee cup and saucer, all of which are painted by the same artist with almost exact repetitions of design. In the present writer's collection there is a fluted coffee cup and saucer, shown in Fig. VI, of identical paste, pattern, and decoration, the cup being marked with an incised triangle under the glaze. As in the case of the marked square cup, the incisions are



Fig. VI. FLUTED COFFEE CUP and SAUCER, painted with natural flowers in distinctive colouring, brown line on edges. Cup 2.2 ins. high, saucer 4.8 ins. wide. The cup is marked with an incised triangle under the glaze. 1748-56
In the Author's collection

obscured by the coating of oxide of tin; nevertheless, the mark, as seen in Fig. V, is sufficiently apparent to preclude mistake. The foot-rim of both the cup and the saucer has been ground level; the paste, especially in the case of the saucer, as would be expected, shows moons of considerable size and number; the glaze, less evenly applied than in the square specimens, is pale greenish-yellow in the deeper parts of the moulding, and is full of tiny bubbles; the translucency is excellent and of a pale green-yellow like the glaze. The decoration is carried out in red, yellow, and mauve, with a very subdued grey-green for the foliage; the flowers are borne on the most insufficient of stalks, and the spray on the side not shown in the photograph consists of the flower known as hearts-ease. The edges of both pieces have a brown line.

The discovery of these two marked specimens occurring in what has hitherto been attributed empirically to Gouyn's factory by a minority of discerning collectors should suffice to establish the origin of the fairly numerous examples of similar type and decoration which are included in many private and museum collections. Amongst the latter may be mentioned several in the Schreiber Collection, in particular Nos. 317, 329, 330, 331, and 332 (1928 edition of catalogue), and the sauceboat in the Herbert Allen Collection, No. 58 (1922 edition). In the case of the last-named, it is apparent that the attribution to Derby which is given to all these pieces, is considered uncertain. It is the writer's opinion, formed after careful

study of these and many similar pieces, that all these productions belong to the consistently ignored output of Charles Gouyn during the years following his separation from Sprimont. That he continued to make porcelain is fully proved by contemporary advertisements, which it is not within the scope of this paper to recapitulate, and for particulars of which the student is referred to the many works of reference, particularly the more recent amongst them. There is no doubt that many more marked specimens must be in existence, and it is hoped that the publication of this short paper may be the means of calling attention to them.

It has not been found possible to have a complete analysis made of either of the marked specimens reported above, but a drop-test for lead oxide and phosphoric acid has been done on the marked shell-salt in Fig. I b, and on the marked fluted cup in Fig. 5, in both cases with similar results, i.e., lead oxide, over 8 per cent; phosphoric acid, absent. This finding agrees with the results obtained in similar tests on other triangle marked pieces, including the "Chelsea 1745" Goat and Bee jug in the British Museum, and also with the "Swing Girl" class, Ganymede and Eagle, and the Kitty Clive in the Victoria and Albert Museum.

FRONT COVER

The Sportsman

This most fascinating picture, *The Sportsman*, by Arthur Devis—1708-1787—is particularly interesting, because it shows that the artist, who, among other things, is famed for his fishing pictures, also painted further subjects in the field of sport.

This must be almost unique as being one of the very few shooting subjects by him.

The well-painted figure on the right holding a gun is typical of Devis at his best, but the background also shows the influence of the Anglo-Belgian artist Peter Tillemans, who was himself a sporting artist, and who gave Devis some lessons.

The sporting paintings of this period are usually rather dreary, but this particular picture is most cheerful and imaginative, full of interest and dexterous handling.

The three-cornered cocked hat did not go out of vogue, so Mr. Sparrow tells us, until 1789, when reaction against it was caused by the French Revolution, but this picture is much earlier, probably nearer the middle of the century.

There is no doubt at all that it is a rare find, and it is one of the charms of the art pilgrimage that there are still opportunities of coming across pictures representing new phases of a well-known artist.

THE LEICESTER GALLERIES

Following upon the wonderful success of their exhibition of the works of artists of fame and promise, which had to be renewed twice by reason of the many sales, the Leicester Galleries are holding, from October 1, a further one of the paintings and water colours by Frances Hodgkins and also one of etchings by Sickert. The first-named will be particularly welcomed, as none of her works has been seen on public walls for nearly two years, and Sickert's etchings, following his exhibition at the National Gallery, should be a great attraction.

ART AND TEMPERAMENT—IX

BY HERBERT FURST

VII. THE AESTHETIC TEMPERAMENT

ONE uses words in a sort of lordly manner as if they were slaves bound to our will, whereas in point of fact it is we who are their slaves, since we are compelled to use them as they are; we cannot fashion them to express our mind, but rather must we train our mind to their nature, even their whims.

I preface the sentence which follows with these words in order to excuse myself and my lordly generalizations.

All men, whether they have studied philosophy or not, whether they have even heard so much as the names Plato and Aristotle, are nevertheless born Aristotelians or Platonists. I mean by this that men are by nature more interested either in thoughts or in facts, either in metaphysical or physical things.

For example, a woman may inspire an Aristotelian artist with the desire to record her physical form in a work of art. In the Platonic artist's mind the woman always comes second; the picture, the piece of sculpture to which she may or may not lend herself, is always his first consideration. The Platonic artist thus shuns direct contacts with nature, whereas the Aristotelian seeks for them everywhere.

When in the Platonic artist's mind ideas which he has culled from other works of art or even from poetic literature mainly stimulate him to the creation of a work of art then we have in him an example of the aesthetic temperament.

To this temperament, whether it be that of a practising artist or a dilettante, all nature is vulgar, crude, *raw*, like flesh unkilld and uncooked; he does *not* want to be reminded of it in a work of art. He thus looks for inspiration, not in Nature, but in Art.

Now, when we consider former ages when picture-making was a trade, say, in the XIIIth or XIVth centuries, when it was the practice not to paint from the life, we find amongst these tradesmen exceptionally gifted individuals who were either Aristotelians or Platonists. The Aristotelians, no longer satisfied with a soulless repetition of traditional practice, would seek to come to grips with the facts of nature, wishing, for example, to make the Madonna look more like a real woman; whilst the Platonists would seek to *refine* the tradition, to make the picture more decorative, more ornamental, further removed from nature, that is to say, more spiritual.

This, by and large, is the difference between the Florentine and the Sieneese School at the dawn of the Renaissance. Thus by comparison the Florentine Giotto appears as the Aristotelian counterpart to his contemporary the Platonic Sieneese Simone Martini; the one is the realist, the other the aesthete, and this, in spite of the fact that Simone was also credited as being one of the first who drew from the life. If he did so, however, his pictures make it quite clear that they were drawn by him as works of highly elaborate art rather than for the sake of any qualities of life they may have possessed. Though the Sieneese in general may have had a more aesthetic

conception of art, as contrasted with the generally more intellectual Florentines, it seems justifiable to claim this Simone Martini as an early representative of the aesthetic temperament.

Florentine though he was, Botticelli is an outstanding example of this temperament, and has appealed for that reason more especially to the aesthetes of the XIXth century. Botticelli's pictures have little to do with life, and, though he was an excellent portraitist, very little with life in the raw. The influence of his master, Fra Filippo Lippi, an Aristotelian despite his monastic prefix, it is true can be seen in his work, but also the difference of temperament. Botticelli's pictures are poetical, lyrical, yet without passion, they are at one remove from nature—emotions recollected in tranquillity, but it is the tranquillity of resignation, a withdrawal from, rather than a dwelling upon, the direct appeal of nature in order to indulge in sophistication; he was known, indeed, as *persona sophisticateda*, we are told, lived on terms of intimacy with members of the Florentine Platonic Academy.

Ruskin made what seems to me this quite extraordinary résumé of Botticelli.

"... the only painter of Italy who understood the thoughts of heathens and Christians equally, and could in a measure paint both Aphrodite and the Madonna. So that he is, on the whole, the most universal of painters; and take him all and all, the greatest Florentine workman."

Considering that the "measure" Ruskin mentions is so obviously, so purely personal, one cannot understand how Botticelli can possibly be acclaimed as the most *universal* of painters. Botticelli's *universe*, delightful and sad, is entirely remoulded upon his heart's desires, which fact is indeed its greatest charm. Walter Pater claims for him "the freshness, the uncertain and diffident promise which belongs to the earlier Renaissance itself." Freshness! Another authority (Burton) speaks even of *naïveté*! Whereas the whole of Botticelli's art seems shot with sophistication.

Towards the end of his life he became one of the Piagnoni, or "weepers," that is to say, a follower of Savonarola, and as such the enemy of all pleasure, all luxury, of all sophisticated delights of the Medicean Court; he was overwhelmed with repentance to such an extent that in Ruskin's unsympathetic sounding words: "Sandro made a poor *grumbler* of himself, being then some forty years old; fell sadder, wiser, and poorer day by day until he became a poor bedesman of Lorenzo de' Medici; and having gone some time on crutches, being unable to stand upright, died peacefully."

We, to-day, cannot see it in that light. There is usually behind the life of *aesthetes* a deeper tragedy, a weakness, not unlike that which one finds in the last scion of an ancient family.

We have, I think, in Carlo Crivelli, Botticelli's younger but shorter lived contemporary, another rather different example of the aesthetic temperament.

Whereas Botticelli was highly cultured, *persona sophisticated*, Crivelli strikes one less as a cultured than as an aristocratic figure; a staunch conservative who did not believe in any newfangled ideas such as, for example, using oil colour instead of tempera. Also he liked the Byzantine traditions of the old Venetian School with its *anconas*, composite altar-pieces with many single figures each in the separate compartment of a highly ornamental Gothic frame. A native of Venice, Murano, trained and influenced by Mantegna, he settled far from the centres of art at Ascoli in the Marches of Ancona. The figures of the holy story to which he exclusively confined himself were all to him as "ladies and gentlemen." The ladies in particular are delicate and extremely gracious, almost simperingly so. The men when they are young are their knightly counterparts, the older men are grim or ascetic. His attempts to render strong emotion, verging on caricature, are less successful, perhaps because he subconsciously considered such open display of feeling as somewhat ignoble, or un noble, i.e., beneath aristocratic dignity. He was, however, not himself of noble birth, for he was knighted in 1490, and thence onward, snob-like, signed all his pictures with his title, "Miles," i.e., Knight. A further characteristic of his is his inordinate love of gold ornamentation and elaborate decorative accessories, especially festoons of fruit.

In all there is in the archaistic treatment of his design as well as in his note of elegance a vein of seeming affectation: I say seeming because the true aesthete, like the true representative of any other temperament, is nothing, if not sincere. In the Aesthete's life as in his art the seeming affectations, often associated with a love for fine or even odd raiment, is only a way of showing his passionate belief in culture, and culture is essentially an appreciation and a respect for the artificial as against the so-called natural. In the Venice of Crivelli's time the artistic movement was all in the direction of the realistic and the naturalistic. Of course, it is hard for us of to-day to remember that, say, for example, Veronese's rendering of "the marriage at Cana" is, in spite of the gorgeous "fancy" costume, the splendid setting, essentially a naturalistic and almost a realistic rendering of contemporary life, just as many of Crivelli's figures, taken singly, are representations of his contemporaries in their contemporary costume.

Eccentricity, oddness of behaviour, love of luxurious living and fine dress, though often associated with the aesthetic temperament, is not necessarily confined to it, or one might be tempted to include a great many other artists, such as Sodoma or the already mentioned Gerard de Lairese, and I know not how many more in the category of aesthetes. The word itself dates, according to the dictionary, from 1881, that is to say, the period when Gilbert poked fun at the *Ultra-poetical, super-aesthetical*, and the *Greenery Yallery, Grosvenor Gallery out-of-the-way and foot-in-the grave* young men. It thus rivets our attention upon later and more familiar names.

"In the popular mind," says the writer of an article¹ on 'The Aesthetes,' "Preraphaelites, Mediaevalists, Queen Annites, and China maniacs jostle each other in a common crowd, in which Rossetti, Morris, Burne Jones, Swinburne, and Oscar Wilde are recognizable personalities. They are collectively labelled aesthetes, and are credited with an equal share in the floating and

direction of a sort of joint-stock company for the regeneration of things in general, and art in particular."

The Grosvenor Gallery was founded in 1870 for the accommodation of the artists mentioned and their friends, amongst whom Whistler was the outstanding personality.

We may now therefore proceed to discuss a few of these men and, later, one of their followers, Charles Ricketts, as representatives of the aesthetic temperament omitting, however, Rossetti, who, like Swinburne, was by nature a poet and, in spite of some remarkable pictures, not a painter by temperament.

On both Rossetti and Burne Jones, however, the article just quoted makes the following apposite remarks:

"Whilst the poets were enjoying a certain notoriety, the painters of the same school were by no means idle, and many canvases were peopled with pale and distraught maidens with tousled locks and faces full of sad weariness of love-lorn languor. . . . Humanity was too often represented as gaunt and sallow visaged, as though a robust constitution, typified by the bloom of health, was inconsistent with true art."

This describes in particular the general aspect of Burne Jones's pictures. What may be questioned is whether the lack of a robust constitution was not rather what is lacking in general in the aesthetic temperament.

Though Burne Jones lived to old age, he had not what one would call a robust constitution. On the other hand, the original preraphaelites Rossetti, Holman Hunt, and Millais were robust enough with the exception of the first-named, who, however, seems to have ruined what might have been a robust constitution. In point of fact, there has always been a contradiction in the constitution of the cult itself, since Burne Jones, associated with William Morris as he was, shared aims which were rather social, even socialistic—the last thing the true *aesthete* has at heart.

Burne Jones's sad maidens go back to the inspiration he had received from Botticelli's, whom Swinburne, Ruskin, Rossetti, and Pater had just "discovered," or rediscovered after centuries of neglect. It was with him, with Burne Jones, rather an artistic enthusiasm as distinct from an aesthetic aim, to be compared, I think, with Poussin's enthusiasm for Titian. Like Poussin, Burne Jones was pre-eminently an artist and, in spite of the literary subject matter and the anaemic appearance of his ideal, he was an artist strong enough to create a distinct and personal type of art. It is to be noted, however, that, like Morris, he was a university product, and originally intended for the church. Again this points to an ethical rather than a purely aesthetical bias. Burne Jones was a married man, and we read of him: "In private life Burne Jones was greatly beloved by a wide circle of friends, among whom he radiated affection and diffused a genial humour. It may cause a surprise to those who were not familiar with his inner life to learn that he was in his leisure moments a caricaturist of genuine humour and robust naturalism."²

Such a surprise is, I imagine, similar to that which one receives on learning that so serious and solemn an artist as Dürer took dancing lessons, was a great diner-

(continued on page 68)

¹ Thomas Plowman, in the *Pall Mall Magazine*, now defunct. I cannot unfortunately cite the date at the moment.

² Cook's Handbook.



JANE, COUNTESS OF HARRINGTON By SIR JOSHUA REYNOLDS
In the E. Huntington Art Gallery, San Marino, California

"While lacking Gainsborough's vivid and nervous brushstroke this portrait conveys an impression of grace, harmony and grandeur such as none of the artist's contemporaries or followers ever achieved. The colour scheme of the dress, brick-red with a grey-violet lining, dominates the picture; landscape and sky serve merely as an unobtrusive background."

DR. N. S. TRIVAS.

The E. Huntington Library and Art Gallery of San Marino, California, will be reviewed in a forthcoming issue.

out, and annoyed his reverend friend, Canon Behaim, by joking with his cook.

On the whole, therefore, one is driven to the conclusion that, for all his "greenery-yallerness," Burne Jones was not a representative of the truly aesthetic temperament, any more than Millais or Holman Hunt—or Dürer, for that matter.

Whistler's case is somewhat different. Art for Art's sake—though it appears to go back to Victor Cousin's *l'art pour l'art*—is more identified with Whistler's tenets, as is also his habit of giving pictures a musical significance as *Symphonies*, *Harmonies*, *Arrangements* in different colours. He, too, but unlike Burne Jones, was eccentric in his habits, his dress, and pungent writings. Moreover, he was an artist of the very greatest sensibility. He was the first, I believe, to conceive interior decoration as a setting for a picture, instead of making, as formerly, the pictorial element an adjunct to interior architecture.

Yet, again, we must regard Whistler's temperament more as artistic in the wider sense than purely that of an *aesthete*.

The completest example known to me of the *aesthete's* temperament is Charles Ricketts, who died about a decade ago.

Whilst thousands of men before Giotto, the shepherd, and after, were artists even before they had ever seen a picture or a piece of sculpture, and others, like Constable, did their best to forget such things whilst they were occupied with producing their own work of art, Ricketts without such precursors as Botticelli, Titian, Burne-Jones, Gustave Moreau, not to mention the productions of the Aldine Press in Venice, and the stimulus he received from Morris and his Kelmscott Press, is unthinkable. For his art is not founded upon the observation of nature. Nature gave him little, and what little she gave he received in a curious way. "He loved the oddities as well as the splendours of Nature's invention," says Sturge Moore,³ "and would laughingly say: 'That is the work of a very minor—perhaps of a fallen angel', or, 'The Almighty would not trust even an Archangel with this, and designed it himself. His hand was even luckier than when he made Eve.' I have the unwarranted suspicion that the word "even" in the last sentence has been inserted by Sturge Moore; I have this suspicion because I have never seen any evidence in Ricketts' art that nature's design of *woman* appealed to him, or, for that matter, nature's design of *man*. All he seems to have cared about in his life was the design of art, that is to say, of nature at second- or even third-hand. He must, I suppose, have studied nature as an art student in his youth, but I have never seen a nature study by him, and I note that although the author referred to wrote his text as an introduction to sixty-five illustrations, these do not include *one* thing drawn "from the life." Ricketts, one might feel inclined to say, could have existed without *this* life; he could not have existed without *this* art, by which I mean without the inspiration he received through art from other minds. And his experience of art was, owing ultimately to the means of modern travel and transport and photographic science, much greater than that possessed by the great and the later masters. By such means he, like many others at the time and since, I admit, became acquainted not only with the arts of Europe, but also of Egypt, of the Near and the Far East,

and the Far West. What normally would be a drawing-room thus became in his and his friend's, Shannon's, household a museum with glass show-cases. Ricketts had eventually developed not only into a connoisseur, expert and collector himself, but also an adviser and buyer to and for others, valued on account not so much of his great knowledge, but because of his exceptional sensibility to the subtleties of design and surface qualities, which others did not possess.

In addition to these various occupations he took, in later life, active interest in the stage designing, scenery and costumes for a number of plays, including Shaw's *Joan of Arc* and Sullivan's *Mikado*. The costumes he made or decorated with his own hands.

I do not believe that he was deeply interested in anything that had not, as it were, undergone a modification by art—flowers, on which, in later life, he spent as much as £500 a year, and shells and precious stones only excepted. He delighted in good cuisine, but this also included a cuisine of the mind so to speak; he liked his fellow-creatures only in so far as they equalled him in or at least approached his conception of culture.

Almost one feels that, Pygmalion-like, he could be roused to passion only by art, and would have begged Venus to breathe life into his creatures, for that is the quality they lack. Yet, on second thoughts, one feels Venus could have done him no greater disfavour than to saddle him with a living Galatea, and I doubt, anyway, that Venus would have been moved to grant him such a request. His dislike of Truth as distinct from Beauty went, it seems, so far that, according to Sturge Moore, "he could not forgive Holbein for painting anyone so ugly as Archbishop Warham or credit Erasmus's praise of that prelate's learning, virtue, and intelligence." One wonders how this outstanding representative of the "Platonic" artist could have borne with the learning, virtue and intelligence of a teacher so deficient in physical beauty as Socrates.

Ricketts, the complete *aesthete*, lived in and for the Beautiful in art, and, it seems, in mortal dread of nature and its Truth. It was the urgency of Truth from which he could not escape that weakened his art and finally cast a shadow on his last days.

³ "Charles Ricketts, R.A." Cassell & Co.

CITY OF BIRMINGHAM MUSEUM AND ART GALLERY

Mr. Kaines Smith retired on August 3rd from the Keepership of the City Museum and Art Gallery after fourteen years' service, during which many notable acquisitions had been made, and a series of brilliant loan exhibitions had attracted visitors from all over Europe.

Mr. A. Eric Whitley, who has been appointed Acting Keeper, has been on the staff of the Art Gallery since 1925, and Assistant Keeper since 1928. He took a second class honours degree in the School of Modern History from Christ Church, Oxford, and has travelled extensively in Europe to study art. As Assistant Keeper he was responsible for much of the arrangement and cataloguing of loan exhibitions, as well as of the permanent collection, and he recently compiled an exhaustive catalogue of the collection of drawings belonging to the city.

NATIONAL ART-COLLECTIONS FUND PART III

ILLUSTRATED ACQUISITIONS



ROBIN HOOD'S BAY

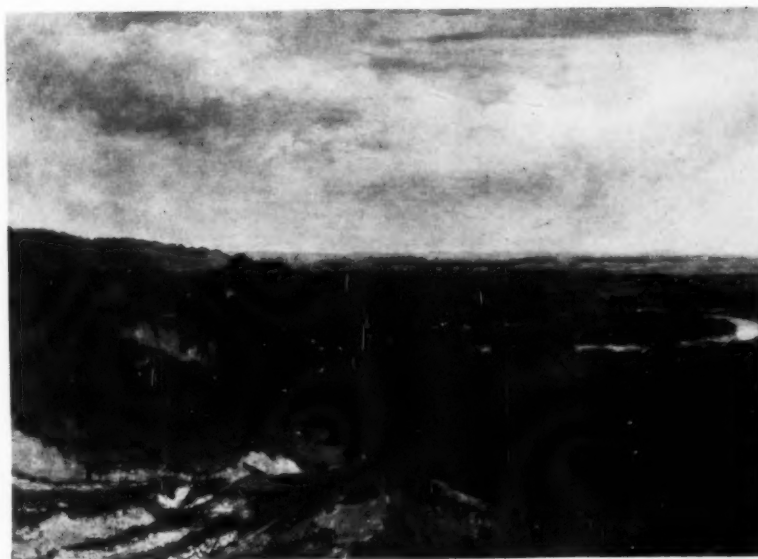
Signed by A. V. COPLEY FIELDING, R.W.S., 1788-1855

Purchased for £75 by the National Art-Collections Fund and presented to the Bankfield Museum, Halifax. Copley Fielding was born and worked for some time in Halifax.

(No. 1204)

Oil painting on millboard, from the collection of W. G. Rawlinson, Esq. This landscape is a sketch for the larger work in the Victoria and Albert Museum—on the reverse side of the landscape is a painting, also by De Wint, of a still life subject.—Purchased for £105 and presented to the City of Stoke Museum and Art Gallery. The artist was a Staffordshire man by birth.

(No. 1196)



A VIEW OF THE THAMES

By PETER DE WINT, 1784-1849

Looking towards Cookham



DRAWING "AN OLD TESTAMENT PROPHET"
By WILLIAM BLAKE, 1757-1827

This drawing is inscribed, in an old hand at the foot, "The 'First Lines', on the preservation of which Mr. Blake used so often to insist, are on the other side." The drawings were reproduced, when in the possession of Mr. W. T. Spencer, in Thomas Wright of Olney, *Life of William Blake*, 1929, Vol. II, pl. 68.

Accompanying the sheet is a letter from Samuel Palmer in which the drawing is described as "a design perhaps from the 'Pilgrim's Progress'." It seems, however, as Mr. Geoffrey Keynes has suggested, that Blake intended to represent Isaiah prophesying Christ's fate.

The design has an added interest in relation to the drawing on an uncut wood block which was presented to the British Museum by the National Art-Collections Fund in 1938, No. 1127. There the subject is developed in still greater detail, and the type of head is less peaked, and more massive. Moreover, the background subjects are altered and the composition might be interpreted as Jeremiah prophesying the Destruction of Jerusalem.



MEISSEN JAR

This is a really splendid "Augustus Rex" monogram Meissen jar and cover of about 1725, decorated in a Japanese style. The jar is 16 inches high and the colouring is blue, red, and gold, with occasional yellow touches, and is in almost perfect condition. This rare mark of the earliest European porcelain industry is a royal cachet of historical importance and means in all probability that the jar was made at Dresden for the Japanese Palace or was selected on its merits as a royal gift.

Both on account of its almost perfect condition and its mark, it proves a welcome addition to the British Museum's small collection of this type of porcelain, and provides notable early evidence of the appearance in Europe of the Imari taste.

A further instalment of the Temple Newsam series will appear in the October issue.

A MARBLE GROUP BY FRANCESCO BERTOS

BY W. L. HILDBURGH



Fig. I. HYLONOME RESTRAINED View of front
Length 25 ins., width 16½ ins., height 31 ins.

IN "Some Bronze Groups by Francesco Bertos," in *APOLLO* for February, 1938,¹ I mentioned (p. 85) that although most of Bertos's groups were of bronze, he had worked also in stone, and I cited eight marble groups—the only ones then known to me—by him in the Royal Palace at Turin. I have since been fortunate in finding, as a companion to, and to serve for comparison with, the bronze "Triumph of the Arts of Peace," reproduced (Figs. I, II, III) in that article, the interesting white marble group² illustrated in the herewith accompanying Figs I and II.³

The group represents a centauress restrained by a youth and an older man, and with an

overborne man, beside a tree-trunk, crouching beneath her. Presumably its subject is Hylonome, beloved of the beautiful centaur Cylarus, who with him was invited to the nuptial feast of Hippodamia and Pirithous, rushed to his aid when he was attacked in the *melée* between his companions and the Lapiths, and when he died killed herself with the javelin which had killed him.⁴ As in Ovid's account of Hylonome, our figure wears a scarf of furs hanging below her side. If my presumption be correct, it would seem probable that Bertos

¹ Vol. XXVII, pp. 81-85.

² Max. length about 25 in., width about 16½ in., height about 31 in.

³ Reproduced from that Museum's negatives, by courtesy of the Victoria and Albert Museum.

⁴ Ovid, *Metamorphoses*, 12, v, 390ff.



Fig. II. HYLONOME RESTRAINED

View of back

carved also a pendant—the wounded Cyllarus—to our group; but concerning the actual existence of such a pendant, I have no information. In spirit the group accords precisely with two of Bertos's marble groups at Turin—that of the several persons forcibly taking a woman captive, and the free copy of Giovanni Bologna's "Rape of a Sabine Woman"—and thus continues, probably largely due to Giovanni's influence on Bertos, a fashion set by the sculptors of the Italian Renaissance. It is interesting to observe that the sculptor, finding that his vision could not be expressed within a single block of the marble he had at his disposal, joined two pieces of the stone and then carved them as one block; the edge of the juncture may be seen, in Fig. II, between the centaress's hind feet, and through her hind quarters, the youth's right thigh, and the tree-trunk.

The group is much more compact than Bertos's allegorical groups in bronze, and more compact even than the marble groups at Turin, and it includes fewer figures than any one of

those latter excepting the free copy of "The Rape of a Sabine Woman." In commenting (*loc. cit.*) on the Turin marble groups I said—basing my remarks on the small reproductions given by Planiscig in *Dedalo*—that Bertos's individual figures in marble looked to be "heavier in build, less expressive in detail, and stiffer in action" than those of his bronze groups; remarks which seem to me not to apply to the present group. To this I may—on the same basis for judgment—add that although some of the individual figures in the Turin marbles are, in features and even more in attitudes, very like those of the present group, the workmanship in the latter appears to be rather better than in those marbles. The movement upward from the base, which is so marked a feature in all the bronze or marble groups reproduced in Planiscig's two articles in *Dedalo* and in my previous article in *APOLLO*, is in the present group partly masked in front by an outward movement to either side, although from the back it is as obvious as usual.

ON PAPIER MÂCHÉ

BY MICHAEL HARRISON

THERE comes a time, in the lives both of animate and inanimate things, when what is merely old-fashioned passes insensibly into what is antique, and the change, as indefinable as it is apparent, confers a quality equally indefinable and apparent: the quality of charm, which, with the passage of yet more time, inevitably gives place to the quality of beauty.

It is a curious thing that while a newly-made object may possess, in the eyes of the observer, the quality of beauty, or—more frequently, alas!—may not, it is almost impossible for any object which may claim a venerable old age to be without it. The reason for this fact I leave to the metaphysicians to determine: with the fact alone am I concerned. And I adduce the fact to explain how it is that what, a few years ago, was regarded even by the “connoisseurs” as a “Victorian monstrosity,” is to-day regarded, if not by all, then by a great many, as an art worthy both of admiration and study. I refer, of course, to the art of the papier-mâché object which was made between the years 1800 and 1850.

I did not begin to collect papier-mâché until a little more than five years ago, when I came into possession of a small work-box which had belonged to an aunt of mine, and in the years since I have not had the good fortune to find any piece as well-preserved as this carefully tended box, which, after more than a century's daily use, shows only a mellowing of its dainty ornament—a parakeet sitting in a rococo perch among a bower of roses, honeysuckle and convolvulus. In my possession it suffers from no neglect: it has its regular cleaning with vaseline, which “nourishes” the substance, and prevents the lamination which will assuredly follow if the papier-mâché be allowed to get into a dry condition.

And now, for the substance itself: what is it? As its name implies, it is “mashed” paper; that is to say, paper reduced to a pulp, and mixed with glue and size in order to harden it. While in a plastic condition it is moulded under heat and pressure, the substance retaining the shape of the matrix while exposed to the ordinary atmospheric conditions. The papier-mâché of Victorian times was lacquered—or “japanned,” as its makers preferred to call the process—by highly skilled workmen, who, after preparing the surface of the cast object, applied as many as six coats of paint before applying the lacquer. Compared with the finest Oriental lacquer, the best Victorian papier-mâché inevitably falls into the second-class, but even to-day the productions of such firms as Jennens & Bettridge, “Makers to the Queen,” may, without exaggeration, be called works of art.

Papier-mâché itself—that is to say, the substance—has its origin in a venerable antiquity. The British Museum has mummy-cases dating from the time of the Roman occupation of Egypt which are moulded in this substance, and which display in the technique of their finish the same influences that, two millenniums later, were to sway the designers and makers of English papier-mâché. The Victoria and Albert Museum has two pieces of papier-mâché deriving from the Italy of the Renaissance: one (V. & A. 850-1884) a Sieneese mirror-frame

of the late XVth century; the other (V. & A. 1890-51) a Florentine paper cast of a plaque by Antonio Rossellino. This type of paper cast, called *carta gesta*, was very popular in the XVth and XVIth centuries, being mostly employed for the mass-production of bas-reliefs, usually of a religious flavour. The Rossellino plaque is painted to resemble bronze, green with age, and shows the Madonna and Child in a conventional treatment. Indeed, it was not until the beginning of the XIXth century that papier-mâché was regarded as anything but as a substitute material. It is to the credit of the Victorian designers (I use the word “Victorian” for convenience only) that they elevated this humble substance to a position where it may be judged on its own merits.

English papier-mâché—called, for convenience, “Victorian”—covers roughly a period of fifty years; that is to say, the half-century which lies between the dates 1800 and 1850. It is the result and perfecting of that revived interest in lacquer which dates from about 1780, an interest which, in different countries, took different forms. From 1780 onwards we encounter lacquer applied to almost every substance: tinned-ware, pewter, iron, wood, lead, etc.; but so far as European countries are concerned, lacquered papier-mâché is generally found only in England.

Nature progresses by combination, and man progresses, apparently, by size. Certain it is that, whereas in 1800 only snuff-boxes and patch-boxes were being made of lacquered papier-mâché, by 1850, when the craze for papier-mâché was at its zenith, whole suites of furniture were being made of this material. Where the tensile strength of papier-mâché was not equal to the demands made upon the object (a chair, say, or a table) the “important” parts were strengthened with wood, but the surfaces are, in these cases, practically always of papier-mâché. Two of the finest papier-mâché drawing-room chairs that I have seen in a long time are at present in the possession of Mrs. Cooper, of Wigmore Street, a lady who owns one of the most representative collections in the country. These are of the spoon-back type, with cane seats—Victorian variations on a Georgian design—and exhibit strong Oriental influence in the design of the applied decoration. The presence of mother-o'-pearl (let in to the lacquered surface) dates them as “late,” for mother-o'-pearl is not found until roughly 1840.

A word on mother-o'-pearl. Often it is to be found coloured, and this colour was burnt into the shell itself by means of hot sand. The workman painted the small piece of shell with the required colour, and placed it in the pot of hot sand which stood by his bench: an enamelling process, really. The shell, which was of paper-thinness, in order to make use of the natural iridescence of the pearl, was then set into the lacquered surface, and used as a “foil” for the painting which was done on it. Unfortunately, paint does not adhere well to mother-o'-pearl, and thus it is that some—most, really—of the charming paintings on table-tops, etc., are disfigured with large blobs of mother-o'-pearl, from which the painted design has long since vanished. And

that this fault must have become apparent very soon after manufacture is evident from the fact that in the "decadence" of papier-mâché the applied decoration consists principally of transfer-designs and mother-o'-pearl pieces set in a sort of crazy-paving to form edges and backgrounds and to which no paint has ever been applied. The latest pieces of all are interesting only for the evidence of that Arabic-Moorish taste which was soon to sweep through Europe, and produce such horrors as Signorini's paintings and the old Alhambra (only a little better than the new!).

But to get back to the best of the papier-mâché. The designs follow a general pattern, for the reason that even the inferior makers followed the styles set by the foremost manufacturers. Working between 1825 and 1840 (approximate dates, of course), such firms as Jennens & Bettridge set the standard for papier-mâché design, which was, in its general feeling, to last as long as the taste for papier-mâché remained.

Some of the best pieces of the Jennens & Bettridge factory are marked. I have not heard of their mark being imitated, although, being stamped in a plain sans-serif script, it would have been easy enough. As this firm set the standard of design, we need do no more than examine their productions. So far I have traced the existence of the following articles of use, all made, naturally, in papier-mâché: tea-caddies, work-boxes, patch-boxes, snuff-boxes, jewel-cases, toilet-sets, cabinets, tables (occasional and dining), in a variety of sizes, fire-screens (both of the pole and hand kinds), bellows, paper-holders, envelope-racks, hair-tidies, glove-boxes, chairs, music-stands, plates (surely, except for the handled cake-dishes, only for ornamental use?) and all the variant forms of these useful objects. Undoubtedly the finest examples of the art of the papier-mâché lacquerer are to be found in the smaller objects, just as the Sheraton and Hepplewhite tea-caddies reveal some of the most masterly cabinet-work of the period. Certainly the best work in papier-mâché is to be seen in the small hand-screens with which the ladies of a hundred years ago protected their complexions from the heat of those fires that blaze so merrily in the drawings of Leech and Phiz.

With regard to the actual motifs employed in the decoration: here again the changes were rung on a very few themes. The most popular was the bird of bright plumage—usually a peacock or parakeet—sitting in a gilded ring-perch amid a profusion of flowers. Jennens & Bettridge used to put gold-leaf on the finished lacquer before painting the design, a pleasing device, which lends a delightfully mellow luminosity to the scene. The frame surrounding the actual "picture" was usually drawn in a XIXth century rococo, characterized by the curious "dripping" effect, resembling lichen or stalactites. As an alternative to the variations on the bird-bouquet designs, we find the scenes from the highly romanticized mediæval Scotland of Sir Walter Scott and Sir Edwin Landseer. Or again, we have (later examples, these) the ruined abbey, where the wan moonlight shining through the broken clerestory windows is ingeniously contrived by the use of the, by now, ubiquitous mother-o'-pearl. In a shop I often pass there has for long been a small jewel-case, of somewhat inferior workmanship, which exhibits on the panels of its doors the portraits of Queen Victoria and the Prince Consort, but, generally speaking, such examples are rare, and

the art of papier-mâché is marked by a seemingly conscious desire to escape the realities of contemporary existence, a desire that may have had its origin in the knowledge, possessed by its makers, that in the manufacture of papier-mâché they were guilty of something like an anachronism, seeing that they were depending on hand-work a quarter century and more after Thomas Hope had seen "around him the gradual invasion of machinery into the realms of production." But this is surmise; what is fact is that during the Golden Age of papier-mâché—that is to say, between 1825 and 1845—its makers were content to embellish their manufactures with a choice of a bare half-dozen motifs, predominant among them being the bowered fowl of rainbow hue, the scene of romantic brigandage (Rob Roy's, for preference), and the ruined abbey or castle. One of the pieces in finest preservation that I have seen is an occasional table in the possession of Canon Marsh of Chilbolton. The design of the table is the usual pedestal with tilting top, but the painting is quite astonishingly well-preserved. It looks as though it had left the factory but yesterday. The scene is well in the romantic tradition, and the arabesques positively drip off its turned pedestal and bun base. My own collection comprises many hand-screens, plates, boxes—only one stationery-box is of really outstanding quality, but I have a table, unusual in no other way, which is rare in that it is inlaid with ivory, from which, alas, the paint has long since vanished. My preference is for the coloured lacquers of Jennens & Bettridge. These can be found in a soft green, and a red that the gold-leaf has turned into a brilliant zircon-like hue. More rarely still, one comes across yellow, but some defect in the lacquer seems always to make the yellow variety "crackle"; a quite pleasing effect, but nothing to compare with the glories of the true black.

One last word on the care of papier-mâché. A badly warped table-top or similar object can be got back into shape with hot sand; the material becoming malleable when the temperature is raised. Cleaning is best done with vaseline or some such ointment, and holes I have managed to fill in quite well with a mixture of plaster-of-Paris and Indian ink, the surface being carefully rubbed down with a fine sandpaper, and the repaired place being given a good varnishing. Papier-mâché is not the fragile substance that it appears; given a little care, it will outlast in usefulness the very youngest of us all.

ENGLISH SCENES

The Exhibition now being held at the ARCHER GALLERIES, 303 Westbourne Grove, includes some delightful pictures of English scenery shown in no particular order, but with quite a number of the more recent ideas of art. The idea of exhibiting works of opposite character cheek by jowl is original and somewhat daring, but we must say personally we do not feel that it is quite a success; show them on separate walls, if necessary in the same room, but we hardly feel that it helps either. From the preceding, one would expect to be told that the conventional works are the best, but that is not so, though we prefer them. F. J. Hulme is certainly producing some sweet pictures of English scenery, and other works that will appeal to so many, by Dick Hill, are what he intends they should be—bright, imaginative works in bright colours.

FRINGED AND LOOPED SWEETMEATS

BY E. B. HAYNES

IT was not often that XVIIIth-century English glassblowers turned out glasses which were not serviceable in general use. They had a tradition of strength, and—on the whole—of simplicity, and seldom wandered far from that tradition. If they wanted to elaborate they confined their experiments almost entirely to the stem, which was not then a vulnerable part of the glass. Hence the more intricate heavy balusters, the multi-knopped balustroids, and the interior-twist groups.

The greatest elaboration of bowl-form occurs in what are rather indiscriminately called champagnes and sweetmeats, but even these remain serviceable glasses at least until they were made to serve as a vehicle for the glass-cutter's art rather than as glasses in themselves. There must be very few of those expensively-cut sweetmeats with deeply scalloped or castellated rims and delicate feet which survive without signs of damage (Fig. I). That, however, is hardly the fault of the glassblower.

It seems impossible to draw a hard and fast line between champagnes and sweetmeats. I should like to consider any glass a drinking glass from which drink can conveniently be taken. After all, surely more champagne glasses were made, and must therefore have survived, than sweetmeats. Experiment will prove that most glasses in this family are quite satisfactory as drinking vessels. The flaring rim is good deal less dangerous than it looks, and even when flanged horizontally it is not impossible. Still, the latter are presumably true sweetmeats.

Certainly no doubt can exist as to the purpose the glasses here illustrated were to fulfil. The treatment of the rim forbids any possibility of their being drinking glasses, and it represents a surprising departure from serviceability. Although the tooth-like projections were strongly made they were still unquestionably vulnerable, and not a few of the specimens to be seen have lost a tooth or two. Yet with all its disadvantages the design must have caught public fancy, for a good many examples have survived.

Without any definite evidence coming to mind, I have imagined the design to be a Scottish one, and have called them "Scottish" sweetmeats. This applies to the short, squat specimens with badly made twists and grooved feet. The tall variety, graceful and beautifully made, was perhaps a Newcastle piracy executed with all imaginable skill.

The notes which follow cannot pretend to be definitive as the glasses and records on which they are based are none too numerous, but they should not be misleading.

Dealing first with the "Scottish" type, the bowl is nearly always of the "double-ogee" form, varying only in the details of height, breadth, and curve. Two-thirds of the specimens have a plain bowl (Figs. III, V, VIII). The rest are moulded with wide fluting at the base (Figs. II, VI), with the exception of a very occasional glass having vertical (or other) lattimo stripes, an unexpected interpolation of a XVIIth-century fashion (Fig. IV). The teeth on the rim are rather irregularly placed. About half of them are rounded at the end, and the other half more or less squarely sheared off.



Fig. I. A very elaborately cut SWEETMEAT
Expensive but unserviceable

As for the stem, which is short and carelessly made, there seems always to be a knop or very crude inverted baluster at the top, and half the glasses have, in addition, a knop, frequently ill-formed or rudimentary, at the bottom (Figs. II, IV, V). The twist in 75 per cent of my glasses is of the multiple spiral variety (Figs. IV, V). That is not too badly made, but the attempts at five other kinds of twist noted are anything from indifferent to thoroughly bad.

The thickish foot, too, betrays, or at least suggests, provincial manufacture. Always it has pressed radial grooves appearing both above and below. They are imperfectly spaced, often out of position, and in number vary from five to eleven. Nine grooves seem to be the most popular number. Any example with less than eight is apparently scarce. None of my specimens is engraved.

Despite all these criticisms the general appearance of the glasses is far from unpleasing, and they have a curious way of looking even more attractive in pairs or foursomes. There were occasional deviations from type. The most striking is a small tazza with a wide trumpet-type bowl and a rim with teeth more like those of a coarse circular saw than anything else (Fig. IX). Another tazza has a wrythen saucer-type bowl without any teeth. A third, perhaps a small champagne glass, has a rather wide double-ogee bowl, quite plain, and necessarily toothless.

APOLLO



Fig. II. The bowl moulded with wide flutes

Fig. III. With plain bowl

Fig. IV. With lattice bowl

Fig. V. Showing the multiple spiral twist and rudimentary base knobs



Fig. VI. Showing the sheared teeth, here flattened

Fig. VII. Patch stand with scalloped and folded rim and fine quality twist

Fig. VIII. With coarse multiple spiral twist

Fig. IX. Tazza with saw tooth rim and conical foot showing the radial grooves



Fig. X. The most usual form of fine quality fringed Sweetmeat

Fig. XI. A scarcer form with differing twist and no dome to the foot

Fig. XII. The fringed bowl on a moulded pedestal stem

FRINGED AND LOOPED SWEETMEATS



Fig. XIII. With truly hollow stem and ogee bowl

Fig. XIV. Looped bowl on a moulded stem

Fig. XV. The moulded pedestal stem with pronounced double ogee bowl

Fig. XVI. Looped bowl on a knopped opaque twist stem

Here the foot has no grooves, but, as usual, is thick.

Whoever it was that invented this squat type of toothed sweetmeat, it had sufficient success to induce somebody else to copy it in a much more expensive style. That, at least, is my reading of their history, though it would be difficult to disprove a suggestion that the tall, well-made glasses preceded the low, cruder ones. These tall sweetmeats are far fewer in number, and, of course, command high prices in the market, for whereas six or seven pounds will buy a good "Scottish" specimen, at least three times that figure will be needed for the cheapest of the others. The most frequently seen type has the same toothed double-ogee bowl set on a beautifully-made stem terminating in collars, with a pair of white opaque multiply spiral cables as the twist (Fig. X). The foot is domed and folded, and no pains were spared to make these glasses of real quality. Other kinds of twist are known (Fig. XI), not invariably with the domed foot, and it is on the rather slender evidence of these twists, and for reasons of propinquity, that I have suggested they came from a Newcastle glass-house.

The same toothed bowl appears on a true hollow stem with a central swelling knob (Fig. XIII), a glass of very considerable rarity. The stem form suggests a date rather before 1760, possibly even as early as 1750. Rather more frequently the moulded pedestal is used (Figs. XII, XV), and here, as the illustration shows, the bowl is not invariably of the double-ogee type (Fig. XII).

As with the squat sweetmeats, minor variations occur. There is, for instance, a patchstand with a tazza bowl (Fig. VII), panel-moulded. The rim here is folded and also scalloped, the stem has a twist I have never seen in any other glass, and the foot is perfectly plain.

A comparable but even more unserviceable design is found in the "looped" sweetmeats which some glass-house evolved in place of, or alongside, the toothed or fringed variety. This looping obviously lent itself to considerable elaboration, and in some cases there is more

than one tier of loops. As seen in the figures given the junctions of the loops are furnished with little raspberry prunts (Figs. XIV, XVI). Specimens are of some scarcity, and stand high in the estimation of collectors. The moulded stem was usually chosen, but examples with an opaque twist are known (Fig. XVI).

Minor variations include a smallish bowl with prominent looping, so much so that it begins to have a basket-like appearance. Perhaps these, too, were the result of another piracy. They are by no means common. Then there were the tall stands with a little double-ogee dish at the top, furnished with a series of projecting arms, each carrying a small rounded bowl with a prunted loop handle. These at least were analogous in conception.

Abroad—at least, I suppose it was abroad—something of the same kind appears where the rim may have unprunted loops and be separated by what I can only call projecting fern leaves. Sometimes only the fern leaves are present. The sides may have loops or handles looking rather like the trunk of an elephant disposing of a bun. The foot, too, may carry an impressed or projecting fern leaf motif.

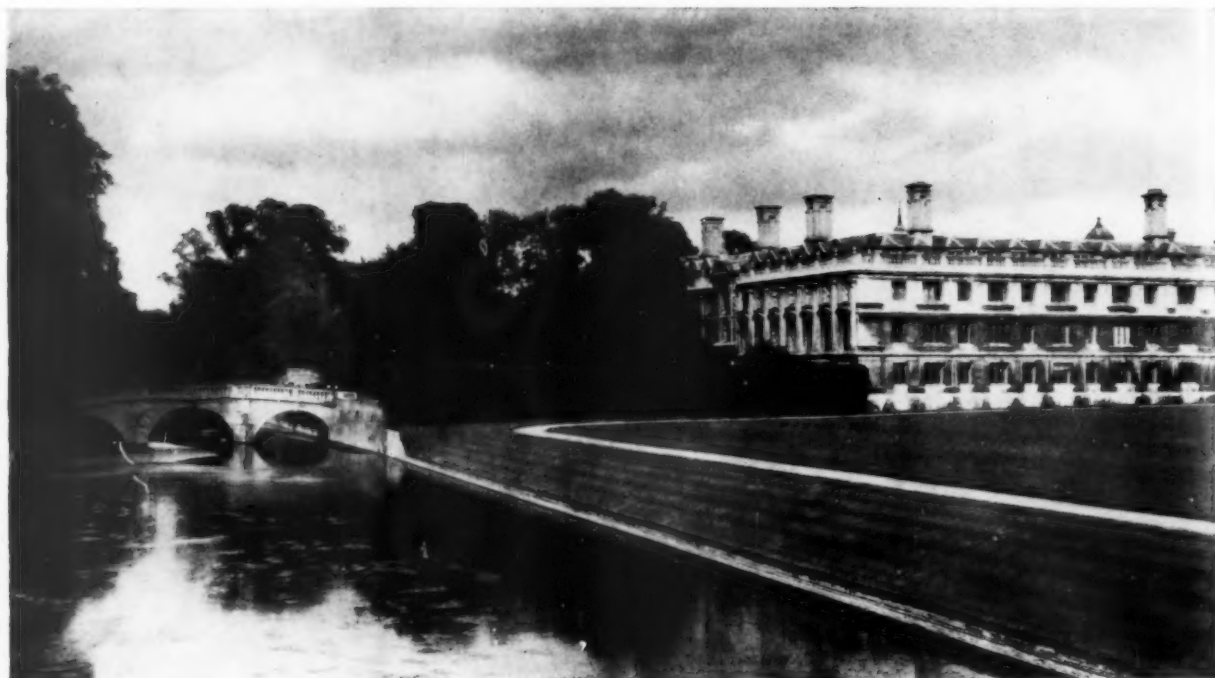
A mid-XVIIIth-century date is usually given for the fringed glasses, but opinion varies much more regarding the looped variety, one authority taking them back to 1715. I feel little doubt but that the types were virtually contemporary, and that even 1750 is an early date for them. At that time, and, indeed, for some years subsequently, the airtwist was still popular, and yet an airtwist is not, so far as I know, recorded with either of the fanciful bowls under discussion. The moulded stem was certainly in use as late as 1760-65, while the moulded fluting suggests a latish date. Taking all this and certain small idiosyncrasies difficult to describe into consideration, I conceive the series to have commenced with the fringed "Scottish" sweetmeats between 1750 and 1760, and to have developed and altogether died out within the third quarter of the XVIIIth century.

BOOK REVIEWS

CAMBRIDGE. By JOHN STEEGMAN. (Batsford). 10s. 6d. net.

Mr. John Steegman has succeeded as a guide to Cambridge, the little county town, "with snippets of everything and nothing violent and sudden," which in vacation lives quietly from one market day to another. Besides its usefulness as a guide to the present and an informed summary of the past, the book has claims as something delightful to read. As a good Georgian he points out the fine quality of XVIIIth-century architecture, and the valuable work of the amateur architects

importance in their day. Of the Institute of Biochemistry (in Tennis Court Road), he writes that it is "exceedingly stylish, though what style it is supposed to be is not certain." Readers in search of criticism on the manner of the late Alfred Housman, should turn up in the index any reference to the unlucky architect Waterhouse; and a short *florilegium* may give some hint of its quality. Waterhouse's work at Pembroke is a "quite fantastic travesty of everything Gray would have meant by architecture" (p. 53), and one of the "surprising features



CLARE COLLEGE AND BRIDGE from the King's Bridge

in Cambridge. After an account of the organic and unimpeded growth of the town and university in the past ("Cambridge as it was"), he is faced, like other historians, with the problem of the present (Cambridge as it is to-day), and the most valuable part of the book is the brilliant criticism of surviving buildings and modern additions.

Efficient architecture, when "a correct architect was so certain of his rightness that it would hardly occur to him to revive something which may have been all right once, but was so no longer," came to an end, and during the last thirty or forty years of the XIXth century, the age of Waterhouse, Basil Champneys, and the ponderously learned Sir T. G. Jackson, there was no longer any authority or directness. In his survey, Mr. Steegman tosses a good many architects, who were people of

of Jesus is quite a good building by Waterhouse; that is to say, it is quite good by comparison with his work at Caius and Pembroke" (p. 63); finally, Girton provides "new material for the keen students of Waterhouse's vagaries" (p. 96). Other architects' work, such as that of Wilkins (who "served Cambridge on the whole pretty well, but not so well as Cambridge served him"), and Gilbert Scott are worth study. There is a confusion in the index between the work of the two Scotts—Gilbert Scott and Sir Giles Gilbert Scott, whose new library has administered a violent shock to the Cambridge centre of gravity.

The book is illustrated at almost every point by some old print or engraving, such as those of Loggan and Ackermann, and by ancient and modern photographs.

M. J.

EXHIBITIONS

JOHN THOMAS SETON (continued from page 60)

his groups, although the difference in quality between a portrait such as the one at Carberry Tower and that of Lady Charteris (Fig. II) seems astonishing. This fashionable picture, still in the possession of the Wemyss family at Gosford House, is signed and dated 1768; it is, to my knowledge, the only known full-length life-size portrait by Seton. Painted at the same time, and also in Lord Wemyss's possession, is a rather good and unconventional portrait of Lord Adam Gordon in the uniform of a Colonel (Fig. III). The treatment of the background and of various other rather typical details of this signed picture justify the ascription of another portrait of a young officer, John Sinclair, to the same artist. This good specimen of Seton's art, here reproduced in Fig. IV, is now in the possession of Messrs. Leger, London.

It will be noticed that Seton in all his portraits never avoided showing the sitter's hands, which are as a rule well painted and full of character.

As a last example of Seton's art, Sir Mark Dalrymple's portrait of Helen Fergusson is here reproduced (Fig. V). It combines all the typical features of the artist's work: it is somewhat stiff, but not without charm, the minutely treated eyes are wide open, the hand is in the centre of the picture, and the sitter's arm clasps a black spaniel. The signature reads here as well as on all the other signed pictures,

T. SETON pinx.,

the T and S being always interlocked; it may occasionally be found on the back of the canvas.

A CHOPIN RECITAL

In spite of the war, a considerable amount of good music can still be heard in London at centres old and new, and not the least of the latter are the houses which serve as focusing points for the various cultural activities of refugees from European countries. One of these is the Polish Hearth, at 55, Princes Gate, S.W.7, where Lilian Clark gave a recital of Chopin's music on September 16. A very exacting programme began with the Ballade in G minor, the greatest of all the four ballades. Mrs. Clark's rendering of this (as, indeed, of all the other items) showed careful study and a finely balanced view of the piece as a whole. She has an excellent technique, and commands a fine sonorous tone. One felt, however, that the fluctuations in the tempi selected for the contrasting sections of the work were a little arbitrary. But she has two qualities that are the hall-mark of the good Chopin player: skill and restraint in the use of the pedal, and a sureness of control which leaves a safe margin for virtuosity, and brings clarity even to the most complex harmonies while making the most difficult rhythms sound easy.

In Chopin's second concerto, in F minor, the accompaniment was provided by Margaret Cullen, who dealt faithfully on a second piano with the transcription of the meagre orchestration. Mrs. Clark's playing of the sombre first movement was dignified and moving, and her handling of the exquisitely poetical larghetto was perhaps the most satisfying thing in her concert. The finale, with its continual changes of rhythm and angular phrasing, is one of the hardest of Chopin's works, and demands immense verve from the player. Mrs. Clark did not bring sufficient abandon to the spirit of this rondo to do

its brilliance full justice. Her final group began with the lovely nocturne in F sharp minor and the weird prelude in the same key. Both were admirably played, and she ended with a truly superb performance of the incomparable study in C minor, the 'Revolutionary,' which Chopin wrote on hearing of the fall of Warsaw in 1831. If, as is to be hoped, Mrs. Clark gives more of these recitals, would it not be fitting for her to include some of the great polonaises? In them Chopin identifies his art with the true spirit of Poland.

A. HYATT KING.

EXHIBITIONS

CIVIL DEFENCE ARTISTS

A group of artists engaged in civil defence have organized this series of monthly exhibitions so that other painters and sculptors taking part in any form of civil defence work could submit their works; and so that the exhibitions should be as interesting and varied as possible, a different selection committee will be appointed for each show.

The organizers have several aims in view: these include, apart from the raising of funds for the many deserving civil defence charities, the advantages which should accrue to the artists themselves. With so many galleries closed, these exhibitions should prove attractive to established painters, a large number of whom have already given us their support; in fact, Mr. Matthew Smith has kindly offered a special picture for the opening show, proceeds from the sale of which will be given to the charities we intend to support. All the work is voluntary, and our expenses are low, thanks to the kindness of Mr. Cooling, who has given us the use of his gallery, and it will only be necessary to charge a minimum commission to cover bare expenses.

The exhibition is under the patronage of: The Lord Mayor of London, The Ministry of Home Security, The War Artists' Advisory Committee, The British War Relief Society of America, The Earl of Crawford and Balcarres, The Earl of Sandwich, Lord Ivor Spencer Churchill, Sir Wyndham Deedes, Sir Malcolm Robertson, Professor Tancred Borenius, Professor J. B. S. Haldane, Mr. Samuel Courtauld, Miss Thelma Cazalet, M.P., Mr. Clive Bell, Mrs. Vanessa Bell, Mr. Arthur Bliss, Mr. S. P. Cooling, Mr. Duncan Grant, Mr. David Low, Mr. Raymond Mortimer, Mr. Paul Nash, Mr. Sacheverell Sitwell.

The Selection Committee of the Exhibition, which will be opened by Mr. William Mabane, Joint Parliamentary Secretary of the Ministry of Home Security, on October 8th, are Sir Kenneth Clark, Director of National Gallery, Sir William Reid Dick, R.A., Mr. R. O. Dunlop, A.R.A. and Mr. Eric Newton.

CHESTER

The Exhibition now being held by Phillips and MacConnal, Ltd., at 49 Bridge Street Row, Chester, includes Early English Drawings, old Dutch Flower Pictures, and Objets d'Art and some rare suits of Armour.

Among the drawings are many fine examples by De Windt, Copley Fielding, Birket Foster, and a charming example of J. M. W. Turner, "Caub and the Castle of Gutenfels on the Rhine." The oils include several by J. Stark, Patrick Nasmyth, Wm. Shayer, and a large gallery picture by Rachel Ruysch.

SALE NOTES

PRICES in the sale rooms continue well, and there appears to be a very healthy demand for genuine good antiques of every kind.

The contents of Margam Castle, Port Talbot, Glamorgan-shire, are being sold by Messrs. Christies at the end of October. A five-day sale on the premises, it naturally includes some very valuable and interesting antiques, Georgian silver, a wonderful library of four thousand volumes, pictures by the Old Masters, including Italian and Dutch, one particularly fine one by Canaletto of St. Paul's, and others by Ruysdael; also some particularly fine Roman marbles and old English and French furniture, with some very splendid tapestries. We would suggest early application being made for catalogues.

July 24. 47 Belgrave Square (The Rt. Hon. the Earl of Mount Edgumbe), SOTHEBY'S: pair William and Mary elbow chairs, £120; Adam mahogany side table, £155; pair oval wall mirrors, gilt frames, £40; XVIIIth century mahogany china cabinet, £58; Lady, by Richard Cosway, £80; Louis XV marquetry encoignure, L. Boundin, M.E., £29; Sheraton mahogany sheveret, £44; Louis marquetry bureau de dame, Carel, 2 ft. 3 in., £95; Sheraton bookcase, rosewood, only 2 ft. 4 in. wide, £180; Queen Anne bureau in two stages, £60; pair Chippendale candle stands, £160; set six Chippendale elbow chairs, £170; Chippendale mahogany commode, serpentine front, with "French" scroll toes, 4 ft., £580; Brussels tapestry with milking scene, 12 ft. 3 in., £140.

July 30. Antiques, WILLIS'S ROOMS, King Street, St. James's: grandfather clock in red and gilt lacquered case, Daniel Quare, £141 15s.

July 31. Furniture, porcelain and glass, SOTHEBY'S: pair of green and gold Swansea vases, £40; Sevres garniture of three gros bleu vases and covers, £32; pair Adam table lustres, on Wedgwood jasper cylinders, £54; XVIth century glass picture of the Crucifixion, 1536, £20; French travelling clock by Breguet, £40; XVIIth century ivory chandelier of five scroll branches, circa 1685, £62; Queen Anne knee-hole table, £30.

August 7. Porcelain, pottery, etc., PUTTICK AND SIMPSONS: Sevres dessert service, 22 pieces, £13 2s. 6d.; large Dresden group, Queen and Pomona, £8 18s. 6d.; Dresden chandelier, £15 15s.; old English dresser, 70 in., £10 10s.

August 13. Old English silver, CHRISTIES: Four George II trencher salt cellars, Edward Wood, 1728, £111; salver, Robert Abercrombie, 1737, £48; pair English oval butter dishes and covers, John Laughlin, Jr., Dublin, £71; cruet frame, Samuel Wood, 1733, £48; George I plain jug and cover, John Edwards, 1719, £126; plain salver, 12 in., Charles Hatfield, 1730, £86; oval bread basket, W. Plummer, 1769, £51; Queen Anne plain oblong inkstand, very rare, David Willaume, 1703, £378; pair Queen Anne table candlesticks, John Eckford, 1706, £138; pair candlesticks, with baluster stems, by W. Cripps, 1749, and branches of two lights, 1765, £120; set of four table candlesticks, Ebenezer Coker, 1765, £100; William and Mary monteith, 12 in., Benjamin Pyne, 1693, £179; William III large monteith, 12½ in., Isaac Dighton, 1697, £398; William III plain tankard, Sam. Hood, 1700, £100; Commonwealth plain tankard engraved with interesting inscriptions, 1659, maker's mark, HN, £465; Scottish tankard, 7½ in., James Sympsone, Edinburgh, 1700, £377; Queen Anne silver gilt cup, Phil Rolles, 1713, £79; Commonwealth porringer, 1655, £130; Chas. II porringer and cover, 1662, TA, with mullet below, £111; another with shaped sides, 1671, SR, with flower below, £193; Chas. II flagon, 12 in., maker's mark M, etc., £503; Chas. I goblet, 1640, maker's mark RW, £147; Commonwealth goblet, 1654, GB, £308; Chas. I goblet, 1634, FR, £188; Chas. I mulberry dish, W. Maunday, 1632, £107; Chas. II porringer and cover, 1677, TM, £120; another, 1677, IR, £82; William III large porringer and cover, 1699, John Sutton, £278; James I goblet, 1606, CI, £73; Elizabethan chalice, V-shaped cup, 1568, £141; James I silver gilt steeple cup and cover, 15 in., 1604, £1,000; James I sweetmeat box, TI, 1610, £260; Elizabethan tigerware jug, CB monogram, 1595, £100; James I wine cup, 1620, GI, £170.

August 14. Gold plate, old English silver, SOTHEBY'S: hand mirror in 18 carat gold frame, £46; gold trinket box, £36; French gold beaker, £115; pair 18 carat gold dessert plates, £355; Geo. III gold snuff box, Sheffield, 1822, £35; two miniatures by Richard Cosway and George Engleheart, £48;

miniature of Nelson by Childe, £45; rock crystal biberom with gold and enamel mounts, German, £39; Louis XV snuff box gold, £100; jewelled gold snuff box, engraved with the arms of the Earl of Rathdowne, early XIXth century, £440; silver tea and coffee service, 1828, £65; tea urn by Paul Storr, £66; Geo. III salver, 1767, £31; pair Dutch bowls and covers, XVIIIth century, £42.

August 15. Armour majolica, etc., SOTHEBY'S: white marble group by Thorwaldsen of Ariadne, £55; book cover of leather over wooden boards, 1465, £85; another in Mosan style, in gilt bronze, £92.

August 18 and 19. Remaining portion of the Henry Yates Thompson Library, five hundred and twenty-six lots, realized £12,006.

August 20. Furniture, porcelain, etc., WILLIS'S ROOMS, King Street, St. James's: Sheraton mahogany sideboard, £46; set of nine dining chairs, £31.

August 20. English silver, CHRISTIES: figure of stag, £35; tea service, 1802, £91; set of four table candlesticks, 1765 and 1767, £49; James II peg tankard with flat cover, 1688, £102; William and Mary oblong inkstand, 1694, £293; oval bread basket, Peter Archanbo, £150.

August 20. Pictures, SOTHEBY'S: London, View of the Pool, W. Anderson, £40; Wooded Landscape, T. Gainsborough, £180; another by the same, £42; Man by D. Teniers, £38; Lady by C. Netscher, £28; St. John the Baptist, Tiepolo, £31; The Virgin Annunciate, Giotto (school of), £40; Wooded Landscape, J. van Ruysdael, £43; Robin Hoods Bay, D. Y. Cameron, £65; The Opening of Waterloo Bridge, after Constable, £160.

August 21. Porcelain and glass, SOTHEBY'S: Irish deep fruit bowl, canoe fruit bowl, perhaps Cock Glass Co., £51; pair Wedgwood creamware jardinières, £21; pair Bow blue ground vases and covers, of baluster shape, £23; set of three Spode chinoiserie beakers, £23; set of three Spode jardinières and stands, £28; Worcester fluted tea service, Wall period, £36; Worcester dragon pattern tea service, Wall period, £22; Worcester scale blue tea service, seal marks, Wall period, £54; pair Worcester hexagonal vases, scale, Wall period, £130; pair butter coolers, covers and stands, Worcester, Wall, £28 10s.; large Worcester scale jug, £50; pair armorial wine coolers, £30; pair plates, mark in blue flight, £32; decorative Worcester part tea service, Flight and Barr, £64; three Worcester vases, Flight and Barr, £36; Worcester dinner service, made by Chamberlain, 1815, £380.

August 21. Silver, PUTTICK AND SIMPSON: engraved tea and coffee service, Victorian, £30; another, £24; centrepiece, Victorian, £50; table service, £21; Geo. III fiddle pattern part table service, £17; Geo. II teapot and stand, by Langlands and Robertson, Newcastle, 1790, £19; William IV punch bowl, William Marshall, Edinburgh, £26; Geo. III tea urn and cover of Adam design, Andrew Fogelberg, 1775, £33; Louis XV oblong snuff box, £16 10s.

August 21. Furniture and porcelain, CHRISTIES: pair ormolu candelabra, Louis XVI taste, £84; satinwood oval writing table, £31 10s.; Kirman carpet, 19 ft. by 13 ft., £78 10s.; Persian carpet, 20 ft. by 10 ft., XVIIIth century, £81 10s.

August 26. Jewels, for the Red Cross Fund, CHRISTIES: one hundred and fifty-three lots realized £22,302.

August 27. Objets d'art, etc., WILLIS'S ROOMS, King Street, St. James's: porcelain group, The Music Lesson, by Roubillac, £30 9s.; set of four old French gilt candelabra, £54; Geo. III two-handled tea tray, by Ann Robertson of Newcastle, £46.

EXTENSION OF ANTIQUE GALLERIES

It is satisfactory to know that Mr. R. F. Lock who, through enemy action, was obliged to move to Galleries at 158 Brompton Road, has found the fresh location bring so much business that he has been obliged to extend them and has opened three additional rooms, where he is showing a really fine and interesting variety of XVIIIth century furniture of every kind and, notwithstanding the present great demand for antiques, at practically pre-war prices.